



CULTURAL TRANSLATION OF BHARATA NATYAM

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ABSTRACT

The practice of Bharata Natyam in its widespread diasporic form as a automobile to convey parts of Indian myth and nation gives it an over-determined distinctiveness. Classes may take room once a week, in changed locations, and interrelated cultural backgrounds of music, mythology, ceremonial are offered at times throughout intensive straw-hat camps or plants with master teachers staying from India. Their daily reality is inside fast-paced American philosophy that is distant from loud, colourful bazaars and the caught orality of many tongues, as common in Bombay. At times, the script is heard via narration, or it is projected on the screen. One wristwatches the body in motion as glowing as attending to the text.

INTRODUCTION:

The practice of Bharata Natyam in its widespread diasporic form as a automobile to convey parts of Indian myth and nation gives it an over-determined distinctiveness, namely it is much more than a party style. In addition, quite notably, the dance classes afford a space for second-generation scholars and for first-generation parentages to form communities of provision where they share shared languages, foods, social customs, clothing, and jeweler. The classical precision of daily working out, of the study of the hop along with orthodox Carnatic musical buildings, tales (time-cycles), ragas take dwelling as suitable for a civic. Classes may take room once a week, in changed locations, and interrelated cultural backgrounds of music, mythology, ceremonial are offered at times throughout intensive straw-hat camps or plants with master teachers staying from India. On occasion, scholars have the opportunity to portable and perform in India as a company. Overall, Bharata Natyam is a flourishing style, studied, and did with such regularity that it is a important part of a shared general culture for the diasporic South Asian American public. It continues to remain mostly bordering in mainstream American philosophy where it still holds a distinct, exotic space quite dissimilar from the popularity of pardon is termed 'World music' which typically includes non-western players and that is played frequently on radio positions.

Adapting Bharata Natyam in the diaspora:

Dance understands in movement, what music understands in sound; the carriages and the stances it reaches are the poses which the sculptor replicates; all these the dancer instills with a living spirit of drive in a arrangement of form which is both sensuous and mystical. The body is the medium to exceed the 'body'. (Kapila Vatsyayan, Bharata, The Natyasastra) 20 The repetition of the arts replies to the needs of public, insiders and others, generational battles, and the restraints of the marketplace in terms of spectators and performance venues. The South Asian origins are often insider-outsiders in terms of their hyphenated identities as Indian-Americans. Their daily reality is inside fast-paced American philosophy that is distant from loud, colourful bazaars and the caught orality of many tongues, as common in Bombay.

Bharata Natyam into contemporary Indian dance:

The above conversation on the practice of Bharata Natyam in diasporic communities, based on my comments in Southern California sets a context within which to examine the creative and groundbreaking choreography by four second-generation modern Indian dancers whose effort I have seen and whom I have interrogated. All of them began their choreographic work in the creative space as long as by the UCLA World Arts and Beliefs Department and key individuals in that thing. For art forms such as party or music, venues of presentation are very significant. In the Los Angeles part where I am based, the South Asian diasporic group's multi-genre artistic doings are showcased conspicuously in the Artwallah Centenary held every two years. Artwallah rejoices arts of the South Asian Dispersion. This festival has stood held four times in LA and has grown suggestively from a regional/local event to fascinating artist participation from all athwart the US, and has full-grown into a four-day event. Artwallah is attended by diverse spectators, both public insiders and mainstream ones in Southern California – some who have information of the nation and others who are observers. Although hop is a significant part of the commemoration, it remains marginal in terms of production an impact on the ordinary media – a comment that I heard from some of the best coryphées in featured in 2003. Among the striking dance events did at Artwallah 2003, and that I discuss underneath are Parijat Desai's, 'The Wall', Shyamala Moorthy and Sandra Chatterjee's 'Sakhi', and Anjali Tata's 'Empty Prayers'. All these coryphées have undertaken serious homework of Bharata Natyam, and Sandra Chatterjee, also of Kuchipudi. Parijat and

Anjali have willful Bharata Natyam from a very young age. Shyamala bare it as an undergraduate at UCLA with Medha Yodh (also my teacher), having deliberate ballet since early infantile. All four dancers, in their current choreography prove deep sensitivity, respect, even respect for the classical dance procedure and its wealth and understanding, even as they develop their own dream and create new work via innovative movement words, original music, and narrative that draw after their personal lives and everyday realities. Additional characteristic of modern Indian dance is the use of dissimilar movement words, along with occasional use of hypermedia technology and vocalized word. Movement joins with words, and generates a layering and collage result. At times, the script is heard via narration, or it is projected on the screen. One wristwatches the body in motion as glowing as attending to the text.

CONCLUSION:

To experience this rare rapture, a dancer has only to willingly submit herself to discipline. It will be difficult in the beginning to conform to the demands and discipline of rhythm and melody and to the norms and codes of the tradition. But if she humbly submits to the greatness of this art, soon enough she will find joy in that discipline, and she will realize that discipline makes her free in the joyful realm of the art.

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